

CANADIAN MOVING PICTURE DIGEST

Vol. 23, No. 23

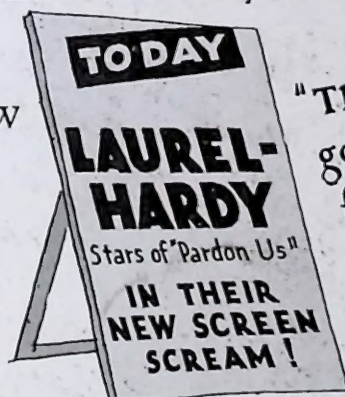
TORONTO 2, CANADA

October 3rd, 1931



BE KIND TO YOUR ADAM'S APPLE!

AN exhibitor tells us—and we're telling you—
THAT not only did he clean up on
LAUREL-HARDY in "PARDON US", their feature hit,
BUT now when he plays a Laurel-Hardy comedy,
HE capitalizes on their new
AND greater box-office draw
BY playing up their names
BIGGER than ever
AND on his house-front!



"That's a
good idea,
folks!"



PUBLISHED BY

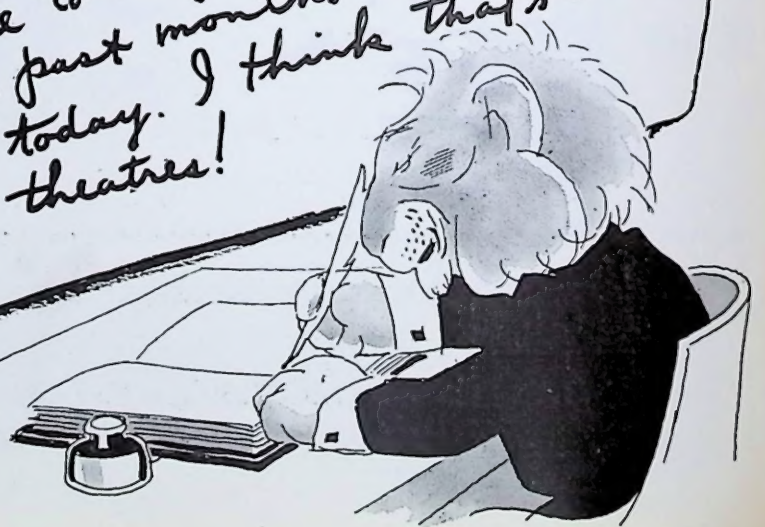
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

LEO'S DIARY!

OCTOBER 3 —

Looked in at the Astor Theatre today. Standees for "The Guardsman" at \$2. very nice! Lunt & Fontanne are swell. My idea of showmanship is to give the folks new ideas, new faces. I think I'm right. Just picked up copies of Hollywood picture dailies and saw the rave notices on "New Adventures of Get-Rich-Quick Wallingford" the reviewers say it's the best Bill Haines show since "Slide Kelly Slide." And they say Jimmy Durante, the Broadway comic is a scream. Listen Diary, you'll hear plenty about that Durante guy! He's going to pull a Clark Gable - overnight sensation! I'm still chuckling over Buster Keaton's gags in "Side-walks of New York" When I saw the notices from the Coast I figured it couldn't be that good. Then I saw it in the projection room. It's great! I'm so pleased to see Joan Grayford's "This Modern Age" going over so big. Two fine weeks at the Capitol, N.Y! An exhibitor writes me that if it hadn't been for M-G-M in past months he'd be out of business today. I think that's true of plenty of other theatres!



Return of Napoleon Nathanson from Elba of retirement to boost British films says Star.

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RAY LEWIS

Editor and Managing Director

Vol. 23, No. 23

TORONTO 2, CANADA

October 3rd, 1931

"Job's Comforters"



I DO NOT KNOW how many of you know what "Job's Comforters" said to him when the "vials of Heaven's woe" became his portion. I am not going to enlighten you at this time, save to state that being a "Job's Comforter" is like being a "bear" on a market which has even cleaned the "bears."

The American continent appears to have suddenly become Spanish, all faces have that elongated look; and the more such looks prevail, the longer the faces grow!

Catastrophe is in the air. Noah's Flood was but as a summer's shower, while the World War, it was but a military manoeuvre.

Bonds, preferred, common shares all in the melting pot. Riches and incomes fading away, but in the midst of this wiping out of imagined values, there is still a box-office which takes in cash, money in bills, in coinage for motion pictures which represent Entertainment.

Theatres must carry on with their purchase of supplies, namely product. There can be no "cutting" here. Patrons may give up a fur coat, a diamond bracelet, a new car, a trip to Florida, or to Europe, but it is not a luxury to attend a Motion Picture Theatre.

The Screens should carry a message of cheer. Special attention should be directed toward such service, a few words, a sentence or two just to make the world realize that we are all here, despite Noah's Flood, Sodom and Gomorrah, earthquakes, famines, pestilence, wars!

Wealth will be redistributed. The war made rich men, poor, and poor men rich. This Economic war will do the same thing, who knows that it may bring about an economic balance in which there will be no rich and no poor.

Conditions such as we are living through now are not the result of accident, or the mistakes of a day. It takes years to accumulate such woe, and the doctrine of sowing and reaping has not outlived its principles, even though we have learned to rise from the earth upon metal wings.

The test of our worth is now, today, not judged by a blackboard, or a ticker, not judged by a bank account, but judged by the weight of ourselves.

How light are we in this unrest, this chaos of effort, this apparent futility to salvage from wreck and ruin? How weighty are we in our service, to ourselves, our responsibilities to our neighbour, to our nation, to the nations of the world. The territory is large, but we have learned that a famine in China, a plague in India, cessation of trade with Germany, stops something economically in our own Dominion, which stops something in our home.

Anyone can be optimistic when profits are mounting high. Anyone can be a "Job's Comforter" when profits are wiped away. But it takes a real man, or woman to face the situation with a hope for better things, that co-operation which combines a clarity of thinking, a coolness of action, to which we of the British peoples are heirs.



RAY



RAY LEWIS

PRESENTS

FOUR PROVINCES are taking immediate action in the matter of the prosecution of the Combine and Affiliated Interests named by Commissioner Peter White, K.C., in the White Report, as operating in the Motion Picture Industry contrary to the Combines Act!

The Hon. W. H. Price, Attorney-General for Ontario, announced that Saskatchewan, Alberta and British Columbia would join with Ontario in the prosecution. Quebec is reported as having advised that separate action would be taken.

The action of the four provinces of Canada will be presented before the Assizes October 5th, at 2 p.m.

The decision to prosecute was made after Attorney-General Price had made a study of the report as submitted by I. A. Humphries, K.C., Solicitor for the department and R. H. Greer, K.C.

The companies named for prosecution are, Famous Players Canadian Corporation Ltd., B. & F. Theatres Ltd., Eastern Theatres, Ltd., Mansfield Theatre Co. Ltd., United Amusement Corp. Ltd., Hamilton United Theatres, Ltd., Paramount Publix Corporation, Canadian Educational Films Ltd., Canadian Universal Film Co. Ltd., Famous Lasky Film Service Ltd., Fox Film Corp. Ltd., RKO Distributing Corp. of Canada Ltd., Columbia Pictures of Canada, Ltd., Regal Films Ltd., United Artists Corp. Ltd., First National Pictures Inc., Warner Bros. Pictures Inc., Vitagraph Ltd., Premier Theatres Ltd., and Tiffany Productions of Canada Ltd.

It is further reported that prosecution will be directed against certain individuals, who have not yet been publicly named.

WHEN the Paramount-Publix absorbed the Famous Players Canadian Corp. in direct contradiction to a previous prospectus which invited the public to invest its money to "insure Canadian control," the officers of Paramount-Publix, including the President, were advised that the Canadian public would seriously object to the manner of the absorption of the Famous Players Canadian; and to the fact that The Canadian Moving Picture Digest was under the control of a foreign Film Combine.

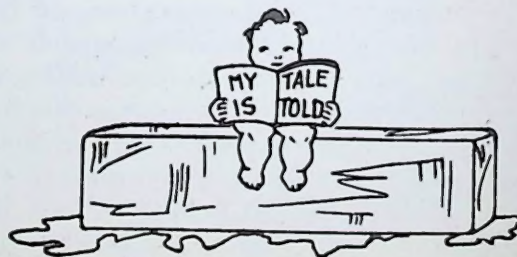
Monopolies have always been "a thorn in the flesh" of a protesting public.

Foreign monopolies give rise to greater fears and anxieties; and when the monopoly governs an Industry of an educational and artistic nature, one which has become so powerful a factor in the life of the people of all nations, as has Motion Pictures, such a foreign monopoly takes on a more menacing appearance, with a correspondingly more menacing opposition to its control.

PARAMOUNT-PUBLIX was advised that its action might precipitate an investigation involving the entire Motion Picture Interests in Canada.

The attitude of Paramount-Publix in the matter has been one of indifference, or one of satisfied assurance. An attitude such as "you can't arrest the mayor."

Paramount-Publix was aware of the Anti-American opposition which was being instituted in all countries against the monopoly of National Screens, and the desire of all nations to express themselves in Motion Pictures. We are reminded of an address by Mr. Will Hays, before the Detroit Chamber of Commerce, where Mr. Hays said, in talking of the importance of Motion Pictures, "You know it speaks to the whole world, in a universal language, and through the eye, the swiftest avenue to the brain. You are beginning to realize that in its inevitable portrayal of the material comforts possible in modern life, it may be called the greatest sales agency for all who manufacture and distribute. THE GOVERNMENT OF NEARLY EVERY COUNTRY IN EUROPE HAS TAKEN SOME KIND OF LEGAL STEPS TO HELP THE NATION'S MOTION PICTURE BUSINESS. THIS GROWS OUT OF THEIR REALIZATION OF THE VALUE OF THE MOTION PICTURE AS A NATIONAL ASSET AND EXPRESSES THEIR DETERMINATION TO FOSTER AND PROTECT IT. IN SOME COUNTRIES IT AMOUNTS TO A SUBSIDY, ALL THIS IS A PERFECTLY PROPER PURPOSE AND WE TAKE NO EXCEPTION TO IT. THE MOTION PICTURE HAS INDEED BECOME SUCH AN IMPORTANT FACTOR FOR ANY COUNTRY, THAT ANY GOVERNMENT DOES WELL TO SYMPATHETICALLY ENCOURAGE IT. This fact is thoroughly appreciated abroad, our concern has been that this protection does not develop in such a way as actually to prohibit American pictures from competing at all."



Ray Lewis Closes Important British Deal Involving Millions!

"Street Scene" Packs Loew's Theatre, Toronto

"STREET SCENE" did not win the Pulitzer prize without possessing qualities which would make it as compelling upon the screen as upon the stage!

It is drama in the fullest interpretation or what that would mean, drama as lived by flesh and blood, men and women.

In "Street Scene" there are no improbable situations, the situations reveal life, as it is lived in any big city.

King Vidor directed for Sam Goldwyn, and again this showman of production contributes a substantial block to the profits of United Artists.

The drama is by Elmer Rice, he too, has contributed the scenario! and there will be no come-back here against the theory that "the play's the thing." However, in "Street Scene" there is more than play, there is a production which has been given all that talent, money and skill could procure for it.

A procession of characterizations from East Side, New York, holds you fascinated by the revelation of their emotions, their habits crossing and compelling certain whirlpools of climax, as the undercurrents of a sea, or a river stir the smooth surface into the precipitation of catastrophes!

It is gripping, it is fascinating, it is humorously tragic, because it is life.

In the cast we have Sylvia Sydney, who as Rose Maurrant, daughter of a sordid household, does extraordinarily fine work. William Collier Jr., as Sam her lover, measures up splendidly also.

Estelle Taylor, as Mrs. Maurrant, of whom "many whispers are in circulation," suits the part admirably, David Landau as her husband is excellent, so is Russell Hopton as Sankey, the kind of a milk collector, of whom many stories have been composed! The cast is a long one, just as "Street Scene" is long, long on the quantity of its quality and merits. Entertainment Plus.

RAY LEWIS,

Editor, Canadian Moving Picture Digest.

Digest Joins Leading Business Publications in Financial Post Survey

Forty Editors Express Opinions Governing Their Own Fields—Digest's Picture Survey States Picture Theatres Showing Profits

The Financial Post presents its opinions on business conditions, as gleaned from its survey with the following editorial comment.

"Business in Canada continues to pass through a period of readjustment. Volume of trade in most lines is below that of 1930; almost without exception in every field it is below in dollar totals although a few fields report an increase in physical turnover of goods.

Wholesale and retail prices have responded to a very broad extent to the general liquidation in commodity prices although the period of price reductions is not at an end. Inventories are, in most lines, in good shape. Hand-to-mouth buying in recent years has prevented large accumulation of goods in the hands of wholesalers and retailers although stocks are much higher in the hands of producers and manufacturers.

The higher tariffs and the strict application of anti-dumping legislation have tended to hold up business in numerous fields where there would otherwise be a serious decline in volume and have increased activity in a few fields.

Operating costs are being met by a large proportion of Canadian companies and a goodly number are making good profits. Increased efficiency is the order of the day and every avenue of cost-reduction is being explored. Retailers find it difficult to get costs down to where they want them.

These are some of the chief conclusions to be drawn from a survey of business conditions in Canada made by two score editors of leading Canadian business publications. The specific reports relating to the different fields covered by these publications appear in *The Financial Post* this week, together with a summary analysis covering such specific points as price trend, inventories and tariff effects.

Business Editors Know Their Field.

Business newspaper editors are key men in their fields. Through constant contact with all the phases of their particular industries they have their fingers on actual conditions.

President Hoover has in recent years depended upon United States business paper editors for his specific reports on conditions in individual industries and trades. He holds regular conferences with business paper editors.

On the whole, there is no tendency either to optimism or pessimism in the reports received and assembled by *The Financial Post* in this survey of Canadian business conditions. Most of the editors are content to state conditions as they are without veneer. Forecasts have been generally avoided although there is a wide-spread expectation of improved trade during the fall and winter, particularly in the consumption industries coming in direct contact with the general public. The heavier fabricating industries seem to be further away from their definite upward turn.

Foreign Influences Are Now Dominant.

Dominant influences on Canadian business at the moment are the factors in the foreign situation — exchange, price demoralization in other countries, and conditions that work against international exchange of goods. Apart from the decline in western farm purchasing

power, home conditions are in the main basically sound for potential recovery, the editors' reports would indicate. The fact that stocks of goods are low leads to the hope that rapid pick-up will follow any basic improvement."

The Canadian Moving Picture Digest's contribution of opinion as published in The Financial Post is here republished.

"The motion picture, being principally mass entertainment, has not suffered through depreciation in income, in the proportion which other industries have suffered.

Approximately, 400 motion pictures are imported yearly into Canada, and the greater percentage are absorbed in the motion picture theatres, which number close to 1,100.

The exhibitors, or theatre owners, who desire to keep their theatres open, must have a regular supply of motion pictures. There have been a number of houses closed this past year, not only due to the fact that the attendance has been diminished, because of unemployment, but for reasons involving existing theatre policies which close a theatre, or theatres, when the company in control, finds it expedient to eliminate competition, in a particular city, town or zone, through the purchase of the competing theatre, thereby directing the attendance to one or two houses in that territory.

There have been numerous new theatres built, in Toronto, and various points across Canada, which have balanced the number closed. Theatres have also been improved and reconstructed, during the year, with the majority being equipped with first-class sound apparatus, for the presentation of talking pictures.

Attendance at motion picture theatres appears to be dependent upon the entertainment value of a picture. For instance, we have found that despite stock deflation, and other disturbing economic factors, a Norma Shearer picture, or a Marie Dressler and Polly Moran combination, a Marlene Dietrich picture, a Greta Garbo, a picture like "Skippy," a Joan Crawford, a Constance Bennett, a George Arliss feature, or some of the British International pictures can break theatre records for attendance. I have in mind a picture called "A Free Soul" with Norma Shearer and Lionel Barrymore, which played two weeks at Loew's, Toronto, and returned for an extra week, at a time in particular when the bottom appeared to have dropped out of the stock market.

There is a noticeable decrease in profits, and gross intakes as compared with 1928-1929, when the talking picture was still a novelty, but the motion picture industry is making profits.

The selling price as between distributors and exhibitors of motion pictures is always a fluctuating one, determined by what an exhibitor will pay; and what a distributor can get.

The percentage arrangements of exhibition, or buying film has increased, rather than decreased, as this method of trading in the film trade grows more prevalent.

Production costs of pictures average from \$75,000 to \$250,000, special star features run up in production

(Continued on Page 7)

Allen Bros. not yet discharged from bankruptcy—Testimony reveals "the woman pays."

Financial Post Survey

(Continued from Page 6)

costs to \$500,000; and it has been said, a million dollars, but with Wall Street, sitting around the round table of picture costs, the million dollar picture is becoming obsolete.

The price to the exhibitor is not always fixed by the production cost, the entertainment value of the picture governs its sale price and money-earning ability. There have been several million-dollar-picture failures; and inexpensive pictures have been slated among the million dollar profit-making group.

Theatre admission prices throughout Canada, save in very few instances, have remained the same during the current year, as during the previous year. Conditions in Canada for motion pictures are excellent and likely to be improved.

The distribution of British pictures in Canada, should stimulate British film promotion generally, and give a new interest to motion pictures in Canada, as well as stimulate trade in general between Great Britain and Canada.

There is legislation in Ontario, awaiting but an order-in-council, to introduce a Film Quota Act, similar to the Cinematograph Act, introduced into Great Britain in 1927, and which gave the British film industry such an impetus.

Halifax Theatre Men View "Talkie" Demonstration

"After the conclusion of the regular evening performance Monday night, managers of several local theatres which are equipped with Northern Electric Sound System, attended a special showing at the Orpheus Theatre of films furnished by the Research Products Engineering Department of the Northern Electric Company, dealing with the theory and practise of sound recording and reproduction.

One film lasting about twenty minutes, reproduced a lecture given by Dr. Harvey Fletcher of the Bell Telephone Laboratories, demonstrating the effects of introducing a number of imperfections which may occur in either speech or music during the process of recording or reproduction.

This was followed by an animated cartoon entitled "Finding His Voice," demonstrating in non-technical language, the process of recording and reproducing sound on film.

Among those present were the majority of local motion picture projectionists. The Northern Electric Company was represented by Mr. H. Goldin, Eastern Division Service Supervisor; Mr. A. N. Potter, Halifax District Service Supervisor; Service Engineers J. McEwan and J. P. D. Mackasey."

—Halifax Chronicle, Wed., Sept. 9th, 1931.

"The Voice of Action" in Action

That there is activity in the theatre world in spite of the "Repression or sumthum" as Andrew H. Brown would say, is evidenced by the fact the Northern Electric Company is installing their Sound System in the following theatres which will shortly open with Sound and Talking Pictures. The Capital in Brandon, Manitoba; Orpheum, Montreal (now running as a stockhouse); Hollywood, Campbellford, Ont.; Avalon, Winnipeg; Westville, Westville, N.S.; and a new house in Ottawa, for the Moorhead & Filman Organization. This brings the Northern installations close to 700 in Canada.

Major J. C. Boylen Defends Censorship Pictures

Major J. C. Boylen, Chairman, Board of Censors of Motion Pictures for Ontario, wrote a two and a half column defence of motion picture censorship in Canada, in a letter to the editor of the Border Cities Star, published at Windsor, Ont.

Major Boylen opens his defence as follows:

"Editor, Border Cities Star:

Sir: More is connoted by the term censorship in connection with motion pictures in Canada and other British countries than in the United States. The position may be more clearly stated by saying that the designations "judge" and "sheriff" for British officials are also borne by United States officials. In each democracy, however, the selection of a judge or sheriff is by widely different methods. So, too, the procedure followed by such officials in the different countries is not the same.

Whatever defects or deficiencies film censorship may have in Canada it is due it to say that the considerations which prompted legislation in the various provinces for the establishment of Censor Boards were not exactly the same as those which prompted the establishment of motion picture censorship in the United States. Whatever reasons induced the American public to establish censorship early action was taken in Great Britain to provide a film censorship. The British spirit of compromise permitted the creation of the British Board of Film Censors by the trade itself. Last month the British Attorney-General, Sir William Jowett, intimated that having regard to national considerations an official body would be desirable rather than one whose decisions and actions had no effect beyond that of recommendations. British films are only getting a chance in their own country because of safeguarding legislation. The trade in Britain today as in Canada is largely in the hands of American interests or financed by them.

In the United States the film interests and their satellites in criticising censorship allege that it is an unpatriotic attitude toward an industry which has "sold America to the world" as "General" Hays has stated. Mr. Will H. Hays, a former Postmaster-General of the United States, and now the "czar" of the film interests, has declared that the motion picture is "the epitome of civilization and the quintessence of what we mean by 'America.' If Canadians on the Essex border were as dependent on the American side for their newspapers as they are for their films the considerations involved in censorship in Canada would be more clearly appreciated," etc.

(Special to Digest from Winnipeg)

Four thousand feet of film in color and 200 still photographs were taken of Northern Lights at Churchill, Man., on Hudson Bay, by Captain Flavel M. Williams, of New York, and party, who were in Winnipeg recently on their way to New York. During the stay in Churchill, the scientists correctly measured the height of the reflected area, equivalent to the height from which radio beams are reflected back to earth.

Capt. Williams, A. Louie and Robert Marshall, all in the employ of the United States government, will return to the north next year as part of an international scientific expedition. They plan to winter for two years at Fort Conger, northern Canada.

Columbia closes deal with twenty-seven Fox New York theatres for product

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "Street Scene," a United Artist feature, with Estelle Taylor, Sylvia Sydney, William Collier, Jr., and David Landau. A story of the East side of New York, with its comedy and tragedy. The entire story is photographed in front of an East-side tenement house. Mrs. Maurrant, Estelle Taylor, tired of the coldness of her husband, is having a rather mild affair with Sankey, the milk collector. Her husband comes home, and hears the neighbours talking about Mrs. Maurrant. He has a quarrel with her, partly on this account, and partly because their daughter, Rose, Sylvia Sydney, has not yet come home. After Rose returns, she sits on the stoop, talking to Sam, William Collier, Jr., with whom she is in love. The following day, when Mr. Maurrant has gone to work, and Rose has gone to a funeral, Sam sees Sankey going up to the Maurrant apartment. When he sees Mr. Maurrant coming home unexpectedly, he tries to warn them, but is too late. Maurrant kills Sankey and Mrs. Maurrant, and then escapes, but he is finally apprehended. Rose returns home, just in time to see her mother being taken out in an ambulance. She leaves the neighborhood with her young brother, refusing to marry Sam, as she says that they are too young. But one is left with the impression that they will marry in later years. Directed by King Vidor from the Pulitzer prize play, by Elmer Rice.

UPTOWN—Manager Tom Daley — Jack Holt, Dick Cromwell and Loretta Sayers in the Columbia production, "Fifty Fathoms Deep." Jack Holt meets Loretta Sayers, and has an affair with her. He later learns that she is the wife of his friend, Dick Cromwell, whose life he had once saved. Cromwell and Holt have a quarrel on account of Loretta, and Holt threatens to tell what he knows about her. She tells her husband that he has made advances to her, and Cromwell, angry, goes to fight Holt, who is forced to knock him out. Holt, a

diver for a salvage company, gets a call from the company that the yacht of a wealthy man has been wrecked. Diving, he releases the body of the yacht-owner, and also finds the body of Dick's wife. He is caught in the beam of the ship, but is saved by Cromwell, who seeing his wife's body, believes what he has said, and they are reconciled. Directed by Roy William Neill.

TIVOLI—Manager James Lynch — Second successful week for the Fox production, "Bad Girl," with Sally Eilers, and James Dunn. Directed by Frank Borzage.

IMPERIAL—Manager H. V. Knevels — A First National picture, "Five Star Final," with Edward G. Robinson, supported by Marion Marsh, H. B. Warner, Frances Starr and Anthony Bushell. Edward G. Robinson, editor of a scandal sheet, tries to build a real good paper out of it. When the paper stops printing scandal, the circulation falls off, so that he is forced to return to the original purpose of the paper. Robinson decides that he will rake up and print the Vorhees case. Nancy Vorhees, now Mrs. Townsend, twenty years previous had murdered a man. When she discovers that they are going to print the story, realizing that in all probability it will ruin her daughter's future, as she is engaged to marry a socially prominent man, Mrs. Townsend commits suicide, and her husband does likewise. The daughter, Marion Marsh, goes to the newspaper office, and threatens to kill the newspapermen, who are responsible for her parents' death. She is deterred by her sweetheart, who threatens to kill the men, if they print one iota of news about the affair. Robinson, disgusted with the whole business, resigns as editor. Directed by Mervyn Le Roy.

SHEA'S—Manager Jerry Shea — Sylvia Sidney, Philip Holmes, and Norman Foster in "Confessions of a Co-Ed." The first setting of the picture is at College, where the hero and heroine meet, and fall in love. When he is expelled for frequenting a spot forbidden by the Dean, he leaves without seeing her. Sylvia, hurt and not understanding, marries one of the other students. Years later, when the hero returns, she leaves her husband to go away with him. A Paramount picture, directed by David Burton and Dudley Murphy.

Consider These Three Vital Points!

HOW ABOUT RENEWING YOUR SOUND SCREEN?

Natural dulling and collection of dust darkens a sound screen at the rate of 10% every three months so that it is useless for projection purposes in less than two years. Washing in almost every instance is unsatisfactory. Cleaning with air suction or brush only removes part of the dust. But why even attempt cleaning when the most perfect Sound Screen can be purchased at such a reasonable price.

The Vocalite Glass Bead Sound Screen, the most perfect Screen for Sound and Projection manufactured, has no perforations but a fine silk open mesh covered with fine glass crystals. Sound passage is practically 100%, approved by E. R. P. I. and other Laboratories, and projection surface gives a clear, snappy white result, excellent for true color rendition. Easily installed and on your present frame.

Price, with frame, \$1.25 per square foot. Without frame, \$1.10 per square foot.

HOW ABOUT REMOVING HEAT DAMAGE?

Celco Rear Shutters for Simplex Projectors remove 62% of the usual heat from the arc on film, lenses and parts, beside greatly lessening fire hazard.

Price, \$100.00 per pair. If rotary framing handles are required, add \$50.00 per pair.

AND NOW, THE CELCO DOUBLE BEARING ATTACHMENT FOR SIMPLEX MOVEMENTS.

A complete eccentric bushing with double bearing bracket, long star shaft and sprocket. Remove old bushing, star and sprocket and replace with the double bearing unit. Reduces noise, gives even tension on the film and prevents bent shafts and uneven wear.

Price per unit, complete, \$40.00.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Universal's "Waterloo Bridge" is exciting Toronto. Tivoli doing big business.